DOCUMENT RESUME

ED 420 608 SO 028 844

AUTHOR Morin, Francine
TITLE The Orff-Schulwerk Movement: A Case Study in Music Education Reform.
PUB DATE 1996-00-00
NOTE 61p.
PUB TYPE Reports - Evaluative (142)
EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Aesthetic Education; Change; *Educational Change; Elementary Secondary Education; Fine Arts; Foreign Countries; Higher Education; Movement Education; Music; *Music Education; Music Teachers; Music Techniques; *Orff Method; Teaching Methods
IDENTIFIERS Canada; *Orff (Carl)

ABSTRACT

This study explores a significant educational reform effort dedicated to the establishment of music programs based on the pedagogical theories of Carl Orff in Canadian schools. Archival and interview data pertinent to the inquiry were collected, analyzed, and presented using a historical organizational scheme. Findings show how every facet of music education -- from systematic change in higher education and public schools to reforms in policy, practice, and curriculum -- has been profoundly affected. The success of the movement was due to critical factors, such as: (1) effective transformational leadership; (2) establishment of a comprehensive, three-level teacher training model; (3) continual offerings of pragmatically-oriented workshops and conferences; (4) establishment of a national network; (5) a favorable climate for change; (6) adaptable and appealing pedagogical theory; (7) strong links between theory and practice; (8) administrative and financial support; (9) stewardship and solidarity; (10) media coverage; (11) support of the music industry; and (12) forums for communication. (EH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 420 608

The Orff-Schulwerk Movement:

A Case Study in Music Education Reform

Francine Morin, Ph.D.

Faculty of Education

University of Manitoba

SO 028 844

PERMISSION TO REPRODUCE AND DISSEMINATE THIS MATERIAL HAS BEEN GRANTED BY

Francine Morin

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

1

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

✓ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Running Head: ORFF-SCHULWERK MOVEMENT

Abstract

This study sought to explore a significant educational reform effort which has been dedicated to the establishment of music programs based on the pedagogical theories of Carl Orff in Canadian schools. Archival and interview data pertinent to the inquiry were collected, analyzed, and presented using a historical organizational scheme. Findings show how every facet of music education - from systematic change in higher education and public schools to reforms in policy, practice, and curriculum - has been profoundly affected. It is conjectured that the success of the movement was due to critical factors such as: a) effective transformational leadership; b) establishment of a comprehensive, three-level teacher training model; c) continual offerings of pragmatically - oriented workshops and conferences, d) establishment of a national network; e) a favorable climate for change; f) adaptable and appealing pedagogical theory, g) strong links between theory and practice; h) administrative and financial support; i) stewardship and solidarity; j) media coverage; k) support of the music industry; and l) forums for communication.

The Orff-Schulwerk Movement:

A Case Study in Music Education Reform[1]

During the twentieth century the field of education has moved in and out of periods during which there has been considerable concern for improving K-12 schooling across all learning domains in Canadian education. Over the years, government officials, parents, and educators have used a variety of written and verbal forums to outline reform initiatives aimed at improving curriculum and instruction in public schools (For recent examples, see Manitoba Education and Training, 1995; Province of British Columbia, Ministry of Education, 1994). Within this larger context, reform in arts education has been driven by an internal dissatisfaction with the conditions of school programs and the desire to move towards an improved future.

A portrait of school music programs in the late 1950s and the early 1960s was painted by contributors included in a collection of articles and lectures spanning the early years of the Orff-Schulwerk movement in Canada (Hall 1992b). Prominent voices in the field of music education at that time described the situation as very problematic with a climate of discontent prevailing over the professional community. The following statements represent a synthesis of the central causes for concern about traditional practices: a) School music programs were not producing musically literate students; (b) School music programs placed too much emphasis on theory, technical skill, and mechanical learning; c) There were limited opportunities for students' musical play and creative expression; d) The form, sequence, and content of the music curriculum were questionable; and e) The musical material presented to students was very narrow. Consequently, leaders in the education field searched for new ways of fostering music learning:

> I suggest, that in the Orff method, we have an approach to elementary music education which in its scope, breadth of imagination, and proven effectiveness, presents itself as a desirable alternative to our traditional approach with its obvious and serious limitations; and I further suggest that it warrants the serious study of all teachers, supervisors, and others who are genuinely interested in elementary music education. (Bissell, 1992b, p. 19)

Purpose

An unprecedented amount of change has been seen in elementary music classrooms since Keith Bissell's advice was first published in 1959 by the Ontario Music Educators Association in *The Recorder* Vol. 1, No. 2. Despite the ineffectiveness of many other planned change efforts in arts and music education, the Orff-Schulwerk movement has shown remarkable success. This study aims to provide insights into this significant reform effort which has been dedicated to the establishment of music programs based on the pedagogical theories of Carl Orff in Canadian schools. It is argued that an acute analysis of the past can be instructive to those concerned with initiating new reform projects in music education. (Goodlad, 1966; Reimer, 1994; Wing, 1992).

The following questions emerged as centrally important to the study: a) What was the Orff-Schulwerk approach to music education?; b) What factors contributed to the spread of the Orff-Schulwerk in Europe?; c) What evidence can be provided to suggest that the Orff-Schulwerk movement has been successfully imported to Canada?; and d) What factors contributed to the spread of Orff-Schulwerk in Canada?

Method

An exploration of such phenomenon as music education reform required a qualitative research paradigm which by design is relatively open-ended and flexible (Lancy, 1993; Marshall & Rossman, 1989). Comprehensive discussions of the characteristics, criteria of quality, advantages and disadvantages of qualitative research are given elsewhere (Bresler & Stake, 1992; Landenbach, Vaughn & Aagaard, 1994). Special mention should be made about the descriptive and interpretive nature of the study (Erickson, 1986) as well as the inclusion of the insiders' or "emic" perspectives (Bresler, 1995). Analyses of data was treated inductively which "enables the researcher to explore the data without prior hypotheses" (Best & Kahn, 1993 p. 186).

This investigation can be defined as an instance of case study research which is the method of choice for studying education interventions or innovations such as the Orff-Schulwerk approach to music education. According to Yin (1984), the case study is unique in that it serves to explain, describe, and explore the complexities of real-life contexts. Typically, case studies probe deeply and analyse intensively an individual unit "with a view to establishing generalizations about the wider population to which that unit belongs" (Cohen & Manion, 1994, p. 106-107). In this study the unit is a reform movement, one among a plethora of others in music and arts education. And since the study concentrates on a particular reform movement over time it can be further defined as a historical organizational case study (Bodgan & Biklen, 1992).

The study used two methods of data collection which were: a) extensive analysis of archival (newsletters, journals, minutes of meetings, committee reports, descriptive documents, and so on) and other written documents; and b) semi-structured, open-ended interviews with key informants. The data analysis approach used was based upon analytic induction (Goetz & LeCompte, 1981) and the constant-comparative method (Glaser & Strauss, 1967), both suggested techniques for case studies using more than one data source. Triangulation, or examining a subject from more than one viewpoint, was used to help confirm the findings in the study (Landenbach, Vaughn, Aagaard, 1994). The research procedures can be summarized as follows:

1. A specific unit was identified as a focus for the case study.
2. A systematic search was begun for data sources and important questions.
3. Documentary data were collected, reviewed, and categorized thematically.
4. A working structure for the organization of findings was developed.
5. Interviews were conducted and the data collection expanded to explore refined thematic categories and questions more fully.
6. The questions, data categories, and working structure were constantly held up to the data collection for revision and amplification when necessary.
7. Data were reduced and key concepts were extracted which served to explain and describe the phenomenon under study.
8. Central themes emerged and served as natural organizers for structuring the final presentation of findings.

Results and Discussion

Early Experimentation

Any investigation of the Orff-Schulwerk reform movement must commence with a snapshot of the work and events which led to the introduction of this innovative theory of music pedagogy to Canada. Historical inquiries chronicling the evolution of Orff's ideas have been both self-generated (Orff, 1978; Orff, 1992) and generated by others (Carder, 1990; Choksy, Abramson, Gillespie, & Woods, 1986; Dorfmuller, 1992; Frazee, 1987; Haselbach, 1992; Mark, 1986; Regner, 1975; Walter, 1975; Warner, 1991; Wiwchar, 1993). All of these writings are based on a good collection of primary sources and authors have used story or narrative to organize their understandings. For details readers can turn to these materials which serve to illuminate this important chapter in the history of Orff-Schulwerk. The major themes that run through much of this literature can only be summarized here.

Carl Orff (1895-1982) was a German composer who explored the possibilities for better music education for children and adolescents. The first stage of his reform initiatives can be traced back to the 1920s when he began to experiment with a musico-motor style of composition inspired by Jacque-Dalcroze's Eurhythmics and "The New Dance Wave." In 1924, dancer Dorothee Günther and Carl Orff founded the Güntherschule which integrated the study of movement and music in ways that were radically different from the traditional teaching practices employed in European movement schools at that time.

Curriculum and instruction in the new school was founded on what Orff referred to as "elemental style." The concept elemental is derived from *elementarius*, a Latin term meaning "pertaining to the elements , primeval, basic." Orff defines elemental music as "never music alone, but music connected with movement, dance, and speech, not to be listened to, meaningful only in active participation" (Orff, 1992, p. 35). A considerable departure from the discipline-based traditions in music education, Orff advocated that ontogeny recapitulates phylogeny: that the historical development of humankind parallels musical development in individuals.

Using a kind of team-teaching approach, Günther designed and implemented the dance curriculum, while Orff composed the music for classes and performances. With the help of Karl Maendler, he developed an instrumentarium consisting of: recorders, xylophones, metallophones, glockenspiels, timpani, small drums, tom-toms, various unpitched percussion instruments, and some stringed-instruments. Instruction at the school encompassed the following components: percussion instruments, recorder, choreography, conducting, chorus, harmony, figure-bass playing, and improvisation.

Orff and Günther's work at the Güntherschule really represented an extended period of what educators today refer to as "action research" which is based on the unity between practice, theory, and change (Bresler, 1995). As action researchers, Orff and Günther related theory and practice with an aim to improve music educational practice and their understanding of that practice. Their creative collaborations with students flourished intensely for several years as they toured and performed throughout Europe. Perhaps the

climactic point was the music/movement composition performed at the opening of the 1936 Olympic Games in Berlin.

For almost a decade, Orff was fortunate to have developed strong collegial partnerships with professionals in the field as well as the assistance and support of music publishers and government officials. For a time these factors helped to advance Orff's reform plans in the early 1930s which included: elemental music publications, lectures, demonstrations, and training courses. Although the implementation of these plans began to attract the attention of local music educators, reform at this time was not successful. The ideological and political milieu during war-time was such that Orff lost critical official government support for both his musical and pedagogical efforts. The organizational climate is often cited as one of the most crucial factors in starting and sustaining change (Carlson, 1965; Doak, 1970; Morrish, 1976) and can be identified as the major barrier to Orff's dream of transforming music education. As a consequence, the Güntherschule continued to operate, but largely without Orff's involvement, until it was bombed and destroyed in 1945.

Restructuring a Music Pedagogy for Children

Following about a fifteen year period of devotion to composing musical stage works, Orff entered into a second stage of researching and developing his music education reform ideas. Warner's (1991) description of post-war Munich suggests that the European climate was now ripe for change:

> But the need for a spirited regeneration after this was even more pressing than after the first. And miraculously, voices that had been silenced for over a decade spoke again, and new, younger ones joined in as well. After years of censorship and indoctrination, of tragedy and great suffering, art, music, literature, and philosophy began a new life. (p. 5).

Orff's progressive thinking about music education for adolescents and young adults was re-kindled and shifted markedly towards children in 1948 when he was invited to produce the educational series "Children Make Music" for the Bavarian Broadcasting Corporation (BBC). Securing a second critical collaborator, Orff confronted this challenge with Gunild Keetman, a former student of the Güntherschule who helped him reconstruct his music ideas for children. The broadcasts were highly successful and served, in part, as a five-year "playground" for the refinement of his *Schulwerk*. The radio medium, however, limited much ongoing exploration and incorporation of the movement dimension of elemental music. This vital aspect of the *Schulwerk* was targeted in the experimental courses for children that Keetman was invited to teach in 1949 at the Akademie der Tonkunst Mozarteum in Salzburg, Austria.

The radio series and Mozarteum courses proved to be important factors which positively affected Orff's plans for change. First, the media coverage and demonstrations and performances at the Mozarteum made it possible to introduce the *Schulwerk* to large numbers of European teachers and students. Second, we know that Orff and Keetman were validating their curricular and instructional procedures in very pragmatic ways. They were

likely searching for evidence that their efforts were giving rise to an approach to music education that was really going to work with children. Like most teachers, they would have needed to witness, on a regular and direct basis, the musical progress of the children they were teaching (Bolster, 1983, Guskey, 1986). It was also critically important for observers of the new approach to be convinced that the approach did indeed work with children. Orff and Keetman's work for the BBC and Mozarteum gave outside observers that evidence. Third, it has been suggested that those attempting to change need recognition and frequent evidence of success (Mann, 1978). It can be argued that the overwhelming positive response to both work at the Mozarteum and the broadcasts, coupled with the BBC's decision to move the series from a trial to extended status, gave Orff and Keetman the positive reinforcement they needed to continue and intensify their efforts. And fourth, the five-year opportunity in both settings for continuous work with children surely enriched and consolidated Orff and Keetman's understanding of their change theories in this new context.

Another significant consequence of the broadcasting endeavor was the publication of the curriculum models embodied in five volumes of *Orff-Schulwerk: Musik für Kinder* (Orff & Keetman, 1950-54). These materials sought to document the concept of elemental music by offering a framework within which music educators could work creatively with their own students. Attention could now be drawn to the essence of the Orff approach and the role it might play in fulfilling the European goal of transforming music education. Again, Orff enjoyed the support of publishers and there is no question about the use of publication

as a fruitful tactic for facilitating change (For example, see Dilger, 1985). Key informant Lois Birkenshaw-Fleming stated that: "The music industry has played a seminal role in the growth of Orff-Schulwerk. Schott has been involved tremendously and without them Orff-Schulwerk would have never happened around the world" (personal communication, June 2, 1996).

The European Alternative

The publications, then, served to illuminate and disseminate the European alternative to music education, conveying music not as a separate entity, but rather as a juxtaposition of speech, music, movement, and drama. Also communicated was Orff's notion that music education should capitalize on the play instincts of the child as well as follow natural stages of development. In doing so, the five volumes served to reveal the sequence of his approach to music education. A brief description of this sequence follows which has been based on an analysis of these publications as well as the seemingly accurate and authentic descriptions produced by writers who directly observed or experienced Orff's ideas in action in Salzburg (Bissell, 1992a; Bissell, 1992b; Bissell, 1992c; Frazee, 1987; Hall, 1992b; Haselbach, 1992; Walter, 1968; Walter, 1983; Walter, 1992; Wuytack, 1983; Wuytack, 1993).

The Orff approach employs an active and engaging, rather than passive, musical experience for children. It aims to provide learners with rudimentary understandings of the language of music upon which more specialized study can eventually be built. Always working in groups, children re-visit musical concepts and skills through fundamental

processes including: imitation, exploration and play, improvisation, and creativity. There is an emphasis on moving from part to whole, from simple to complex. Rhythm is of primary importance as is the gradual unfolding of melodic and harmonic ideas.

The point of departure in elemental music is always rhythm, developed via speech patterns, and progressing to pentatonic-melodic beginnings. The falling minor third, *sol-mi* is the first interval introduced, followed by *la*, *re*, and *do*. Eventually *fa* and *ti* are added so that the diatonic major can be studied. Melodic study also encompasses the various pentatonic and church modes and is derived from children's own genuine folk song heritage. Movement through body percussion is the beginning of accompaniment which precedes unpitched percussion accompaniment. The initial harmonic accompaniments are performed on pitched percussion instruments using simple devices such as borduns and ostinati. The use of ostinati leads naturally to both polyphonic (rounds, canons) and homophonic (simple chord changes, I-V, I-IV-V) styles of harmony. Dance movement and the singing voice are combined in imaginative ways with the diverse sound colors of the Orff instrumentarium.

Creative expression and the organization of musical ideas through the study of simple sequential forms permeate all experiences. Spontaneous composition begins with question-answer phrase-building, the creation of introductions, interludes, and codas, and gradually expands to the development of entire sections for structuring miniature rondo or theme and variations forms.

The Orff Institute

The realization of the kinds of music teaching reforms just described would clearly require some concerted effort to change teachers. Teacher training is considered by many authorities in the fields of arts and education to be the most crucial element in advancing reform in curriculum and instruction (Birch & Elliot, 1993; Courtney, Booth, Emerson, & Kuzmich 1985; Glidden, 1989; McLaren, 1994; Shroyer, 1990; Wideen, 1994). It can also be noted that the comprehensibility of change ideas can encourage or discourage positive change (Morrish, 1976; Wing, 1992). In other words, studying and understanding the central ideas for planned change are prerequisite to music teachers' support of and abilities to implement them. It is apparent that in Orff's mind, the nature of his professional work with teachers would be key to replacing traditional music teaching with genuine elemental music teaching.

> Requests for teachers, the discovery also that the *Schulwerk* has all too often been wrongly interpreted, convinced me of the need for an authentic training centre... The new Institute devoted itself exclusively to the *Schulwerk* and, in particular, to the training of teachers. It attracts students from all over the world. Efforts are being made to establish similar institutes abroad. (Orff, 1992, p. 37)

> In order to counteract inadequate presentation and falsification of the basic ideas, training courses for teachers were conducted at the Academy Mozarteum in Salzburg. These courses given by Gunild Keetman, made up

the initial cells from which the international spread of the *Schulwerk* began. (Haselbach, 1992, p. 6)

The high levels of interest and enthusiasm for the Orff approach emanating from the European music education community were translated into the need for a comprehensive teacher training program. The establishment of such a program necessitated both administrative and financial support which Orff was able to secure. He wrote, "once again it was Dr. Preussner who came to my assistance by creating such a centre in the Mozarteum; in this he was generously supported by the Austrian authorities whose help I gratefully acknowledge" (Orff, 1992, p. 37). It is interesting at this point to note that sources of change efforts are viewed by many scholars as less important than the subsequent support the change receives in practice. Top level administrative attitudes and support are considered extremely important to positive change and likely contributed to the advancement of Orff-Schulwerk in Europe (Bradley, 1987; Moore-Johnson, 1996; Zaltman & Duncan, 1977). On a more practical level, Cathy Horbas (1996), school administrator and former music teacher, offers some useful strategies for nurturing such relationships.

It should be restated that radio, public performance, publication, and teacher training were all instrumental in transmitting Orff's ideas throughout the European music education community. The response to the message of these media resulted in high levels of interest, enthusiasm, and support for the approach which was seemingly contagious. Subsequent international conferences hosted by the Mozarteum attracted large numbers of curious music educators from around the world. This novel approach, ultimately aiming "to make the

broad field of music accessible to children through the medium of technically simple instruments combined with speech, dance and song" (Bissell, 1992a, p. 21), so impressed Dr. Arnold Walter of the Faculty of Music, University of Toronto that he envisioned such a music education "be given to every young Canadian" (Hall, 1992b, p.1).

Launching Orff-Schulwerk in Canada

Approximately four decades have passed during which a major effort has been made to establish Orff-Schulwerk programs across Canada. The evidence summarized in Table 1 provides an account of the nature and extent of the resultant changes and growth. Key indicators show how every facet of music education - from systematic change in higher education and public schools to reforms in policy, practice, and curriculum - has been profoundly affected. One of the most significant findings of the study is that adherence to the Orff-Schulwerk remains alive and well in schools today, attesting to the notion that Walter's dream of giving "every young Canadian" an Orff-Schulwerk music education has been truly fulfilled.

Insert Table 1

Based on the foregoing evidence, it seemed important to conduct an inquiry into the success of the Orff-Schulwerk reform movement. To supplement an extensive review of documentary data, telephone interviews were conducted with fifteen key informants.[2] Interviews ranged from 17 to 77 minutes with an average duration of 43 minutes. The

thematic categories which emerged as a consequence of the content analysis of their comments are displayed in Table 2. The categorical framework was derived from five interview questions used to uncover key concepts about the nature of growth and change within the Canadian movement. Also presented in Table 2 are frequencies of response and conversions to percent of the total response group. This analysis was undertaken to determine the overall emphasis placed on each theme and to make comparisons among themes. Although the interview data are summarized and presented in a linear fashion in Table 2, it seemed most meaningful for the most part, to discuss the ideas within a historical context and integrated with the doumentary data. The discussion which follows, then, draws upon these concepts, related literature, and will be further illuminated by the voices of the informants.

Insert Table 2

Administrative Support

Up until the 1950s, the Orff approach to music education was unheard of in Canadian schooling. It was Dr. Arnold Walter, Director of the Faculty of Music, University of Toronto, who after attending an international conference at the Mozarteum in Salzburg, initiated the Orff-Schulwerk reform movement in North America. Just as administrative support had been important to the spread of Orff-Schulwerk in Europe, documentary and interview data are indicative that it was a critical factor here as well:

A firm believer in the importance of the Orff philosophy of music education, he provided the essential official support which made success possible. (Bissell, 1977, p. 1)

Dr. Walter was one of those rare individuals -- an administrator with vision, imagination and a keen eye for talent. Undoubtedly his initiative and support of Orff-Schulwerk in those formative years created a climate which encouraged growth and vitality, those characteristics which distinguish the Orff movement today. (Hall, 1976, p. 5)

A Supportive Climate for Change

According to Hall (1976; 1992b), the mid 1950's was an opportune time to introduce music and education reform ideas. She describes this post World War II period as one of economic progression and a time when education was in high priority. "Returning soldiers, having already used their veterans' credits at university, had graduated into the work force. Education was a primary consideration and the world geared up to make sure the post war generation of children would know only the best (1992b, p. vi). In her mind, Canada was in a state of readiness for higher education to establish music programs for both performing musicians and music educators.

Some scholars and key informants suggested that a favorable socio-political climate (13%) coupled with the more liberal mind-set of educators (53%) strengthened the potential for educators acceptance of Orff's basic premises for transforming music teaching and learning (Bissell, 1992c; Hall, 1976; Haselbach, 1992). Educational liberalism was very much the prevailing ideology for educators at this time (O'Neill 1981). There was a positive disposition towards child-centred learning and, in particular, a focus on empowering children to solve their own problems through creative and critical thinking. In contrast to traditional pedagogical theories of music education, Carl Orff's philosophy was more compatible with the values, idioms, and ideals expressed by educators. It would seem that Birthe Kulich was quite right, when, in her conversation with me about the educational climate she said, "So you see, Orff-Schulwerk arrived at the best of times." (personal communication, June 10, 1996).

A Transformational Leader

A colleague of Walter's once advised that "any new idea or system, regardless of its inherent worth, must have its devoted disciples and teachers if it is to develop beyond the stage of mere theory" (Bissell, 1992a). In the early 1950s Doreen Hall was in the midst of carving a new career path, questioning her future as a performing musician and pursuing new directions in the field of music teaching. She was a young, talented, and energetic individual who seemed well-suited for such a calling. Recognizing the need for a pioneer teacher, Walter approached Hall with a missionary task - to study with Gunild Keetman in Salzburg and then return with the objective of introducing the Schulwerk into Canada (Hull, 1992b). The identification of a transformational leader was discerned by one interviewee as a more deliberate strategy implemented by Walter in order to bring about change in Canada (J. Berarducci, personal communication, May 29, 1996).

Temporary Monopoly

It can be recalled that all professional activities related to Orff-Schulwerk were encompassed by the Orff Institute. In addition to teacher training, this international education centre functioned as a place for: "the enhancement of meetings, world-wide exchange, and the documentation and evaluation of all the working processes which have been set into motion with the Schulwerk around the globe" (Haselbach, 1992, p. 6). It was Orff's hope, that the Institute would serve as the parent source from which similar education centres could naturally evolve.

This was the context in which Walter viewed Hall as instrumental in realizing his own dream that the Orff-Schulwerk movement would emanate from Toronto, "claiming the conservatory as the English-speaking centre of the Schulwerk" (J. Berarducci, personal communication, May 29, 1996). Early correspondence to Hall in Salzburg from Walter's wife in Toronto served to confirm Walter's belief in the importance of both a temporary monopoly and central administrative model in controlling the impact of the music education reforms being envisioned (Hall, 1992b). Sister Marcelle Corneille interpretated Walter's effort as an act of protecting the authenticity of Orff in Canada (personal communication, June 25, 1996).

The English Adaptation

Importing the Orff approach also rested upon the adaptation of the *Schulwerk* to the native rhythms and music of Canadian children. Interviewee Lois Birkenshaw-Fleming (personal communication, June 2, 1996) suspects that "the first translation (or adaptation) of the Orff-Schulwerk was a strategy used to bring about change in English-speaking nations." Orff (1992) wrote: "It wasn't simply a question of translation, but rather of using a country's folklore, its nursery rhymes and children's songs in the same way as the German ones have been used in the original" (p. 36). During her studies in Salzburg, Hall began the work on the first foreign translation of *Musik für Kinder* and completed it later in Canada. The Canadian adaptation by Hall and Arnold (1956, 1960 & 1961) parallels the sequence of the original five-volumes, but includes materials selected and/or composed for English-speaking children (Hall, 1991; Robinson-Ramsay, 1990; Ross, 1990).

The Role of Higher Education

After fourteen months of intensive Orff study and work on developing English curriculum and instructional materials in Europe, Hall returned to Toronto with a contract to teach "Pre-instrumental training (Orff Method) in classes of not more than six" during the 1955-1956 academic year (Hall, 1992b, p. xi). This event marked the beginning of an incredible metaphorphosis in elementary music and university classrooms in Canada and the U.S.A. The 1956-1957 offerings at the conservatory were expanded to include compulsory teacher training for undergraduate students (regular session) and elective training for in-service teachers (summer session) as well as the children's classes. It would appear from the interview data presented in Table 2 that the Orff-Schulwerk reform movement, at least in part, got its impetus in these higher education classrooms where the theories and practices of music education were discussed and learned. The offering of courses at the university level gave undergraduates and graduate students alike the opportunity to be introduced to Orff's pedagogical philosophy. Once learned in the formative years of teacher training, it can be argued that, such concepts are held fast, and teachers tend to work hard for their adoption in the schools in which they teach.

The Power of Persuasion

Change theorists (Rubin, 1973), arts educators (Fish, 1988; Hope, 1985), and key informants (27%) have identified the use of rationality or persuasion to promote change in the field. The idea is that teachers will become so taken up with the penetrating logic or superiority of a change proposal that they will be motivated to adopt it. It was clear to the

leaders of the Orff-Schulwerk movement in Canada that successful change would be based to a large extent on their ability to create a burning sense of need in music educators for the kinds of changes they were advocating. In reflecting back on the challenges of his tenure at University of Toronto, Walter (1983) espoused:

> But the most difficult task I ever under took was the attempt to persuade the teaching profession at large that children deserved better than to be taught mechanically, unnaturally - just as if Froebel, or Steiner, or Piaget or Orff had never lived. At least I started the battle - and you, if you go about it in the right way - will win it. (p. 24)

The value of rationalizing Orff's pedagogical theories to teachers through credible, prestigious spokespeople like Arnold Walter cannot be overlooked in helping the professional community accept the basic premises for proposed change in music education. Some key informants (40%) suggested that leaders of the Orff-Schulwerk movement also recognized the importance of showing how Orff's theories could suggest a range of musical practices with children. Joan Sumberland (personal communication, June 24, 1996) summarized her feelings by stating, "We talk so much about advocacy these days, but I believe that childrens groups who perform with high standards are the most convincing to everyone." In doing so, Doreen Hall made extensive use of children in her lecture-demonstration approach to the more public sharing of the Orff's ideas which enabled her to gain the support of parents, teachers, and school boards. She goes quite far in crediting children for helping her to launch Orff-Schulwerk in North America and describes them as

"the best of all missionaries" (Hall, 1992, p. xiii). Since then other experts in music education have recognized the role of advocacy and demonstrating effective curriculum and instruction in facilitating reforms in music education (Boardman-Meske, 1987; U. Rempel, personal communication, June 3, 1996; C. Ritchey-Kunzman, personal communication, June 7, 1996). The impact of such demonstrations is captured below:

> I will remember the excitement generated by the first demonstrations of the Schulwerk which Doreen Hall presented at the Old College Street Conservatory in the summer of that year 1956. It was an occasion of instant "conversion" for me, and I left that demonstration with visions of vast new music horizons. (Bissell cited in Ross, 1990)

The Success of the Scarborough Schools

Keith Bissell, employed by the Scarborough Board of Education, was the first Canadian Chief Music Supervisor to be convinced of the inherent worthiness of the Orff approach for the public school system (Hall, 1992a). He describes "Music for Children" as the "most important development in music education of this century" (Bissell, 1992c, p. 27). Morna-June Morrow was the only key informant who suggested that the single school division was an effective unit for change. She was also one of a small group (27%) who hinted that securing top-level administrative support was a critical factor in facilitating the spread and adoption of Orff-Schulwerk in the school system. She recalled:

> Doreen Hall worked with Keith Bissell who was in an influential position in the school system, supervisor of music, a well-known and respected music

> educator-composer. He began to compose for Orff programs and then they got Joan Sumberland on board. She was the first teacher. The movement grew and grew and grew. Doreen did a lot of soliciting in the early days, likely writing to music consultants all across Canada. I don't know where she got the contact lists - maybe from the Canadian Music Educators Association. (personal communication, June , 1996)

Consequently, in 1958 Bissell hired Hall to provide a professional development experience for forty elementary classroom teachers, with other Toronto Boards of Education following soon after. Mary Robinson-Ramsay speculated that: "The Scarborough schools were purposefully used as a kind of laboratory to provide evidence of success and applicability in the public school system as well as the smaller studio context" (personal communication, June 19, 1996). Conversations with Sister Marcelle Corneille served to confirm that the work being done in Scarborough was very helpful in convincing others of the educational values of Orff-Schulwerk: "There was a very influential centre in Scarborough. When I visited there and observed the results of an Orff music program with children, I was very impressed with the quality of music-making" (personal communication, June 25, 1996).

The First International Conference

By the early 1960s, Orff-Schulwerk programs were firmly embedded in Toronto schools, all five volumes of the Canadian adaptation of the *Schulwerk* were published, and Doreen Hall had done much in the way of conference speaking and teacher training in the

U.S.A. (Hall, 1992b; Ross, 1991a). Hall and Walter sensed that the stage was set for the offering of the first international conference on "The Schulwerk Its Origin and Aims." The symposium, was held at the University of Toronto in 1962 with its originators featured as keynote presenters (Hall, 1968). Bissell (1977) stated that the impact of this event "was heightened by the presence of Carl Orff himself, and his long-time associate, Gunild Keetman, who inspired everyone with the magical virtuosity of her teaching" (p. 1). Hall (1976) recalls "there was that air of infectious enthusiasm and promise which has become the hallmark of Orff conferences throughout the world" (p. 7). Key informant Edna Knock was one of 224 delegates from all over North America in attendance at the conference. She was one among other interviewees who identified the strategy of "bringing the two greatest exponents here to Canada" as extremely effective in serving to advance Orff's principles and practices outside Toronto (personal communication, June 3, 1993).

Media Coverage

Interviewee Morna-June Morrow speculates that pioneer leaders in the Orff-Schulwerk movement likely tried to solicit the involvement of people in the media in order to push change forward in music education (personal communication, June 3, 1996). Discussions with Joan Sumberland revealed that producers representing the Canadian Broadcasting Corporation (CBC) did, in fact, attend the 1962 symposia with Orff and Keetman which served to spark their interest in Orff for the Ontario School Broadcasts. (personal communication, June 24, 1996) Successful media coverage was achieved in 1963 when Doreen Hall served as a consultant for the award-winning, three-part radio series,

"Living Through Music" produced by the CBC. In the same year, Hall and Sumberland enjoyed similar recognition when Gunild Keetman's "The Christmas Story" was broadcast.

The series featured children from the Scarborough Board of Education directed by Joan Sumberland and served to demystify the pedagogical theories of Orff for classroom teachers (Ross, 1991b). Joan Sumberland also reported that the radio series was accompanied by a teacher's guide booklet containing follow-up instructional strategies and music materials. It would appear that leaders wishing to facilitate a paradigm shift in music education should explore the public media as a potentially effective avenue for communication, advocacy, and professional development.

Forces Motivating Teacher Change

When asked to reflect back on the beginning years of the Orff-Schulwerk movement in Canada, key informants speculated about the forces which may have motivated music teachers to make a paradigm shift. In an interview, Sister Marcelle Corneille said that "Orff became the flame for my teaching with the little ones" (personal communication, June 25, 1996). Overwhelmly, interviewees' comments revealed that teachers' gravitation to Orff-Schulwerk was, in fact, embedded in the innovative features of the pedagogical approach itself (87%). These same sentiments were echoed when interviewees were asked to identify factors positively offering reform. Four informants shared these perspectives:

> Teachers were likely motivated to move towards Orff-Schulwerk because the pedagogy is so incredibly adaptable. It attends to the whole child and is so multi-faceted by nature. Orff is a tremendously creative way of teaching

children, very non-prescriptive, student-centred, and not imposing. (U. Rempel, personal communication, June 3, 1996)

Because it was so active and physical - not passive - and fun... The Orff pedagogy was so different from theoretical teaching. I liked to move and never had the opportunity in my conservatory training. Orff took everything further than any other approaches including creativity and body percussion. (L. Roy, personal communication, May 30, 1996)

For me the approach appeals to the soul and spirit vs the mind. Because of this there is an instant connection and a joyful experience -- then the mind gets engaged. The strength of the Orff-Schulwerk is just that -- it captures the emotions/aesthetic and then goes to the intellect. That's why it's pre-intellectual. (J. Berarducci, personal communication, May 29, 1996)

Teachers (at least I was) were attracted to the hands-on experience of the instruments and the opportunity to improvise and make music easily with little technical knowledge. (D. Otto, personal communication, June 5, 1996)

In addition to the compatability of the educational ideology (53%) and the positive affects of collegial persuasion (27%), key informants believed that teachers were encouraged to change because of successful results with their students' musical learning in public school contexts (47%). An almost equal proportion of experts interviewed (40%) cited the high level of teacher involvement in the creative learning process as an influencing factor. Further support for this notion was found by Morin (1990) who found that teachers

need to play a significant role in the learning process and will often respond negatively to product diffusion approaches to curriculum change which excludes them from that role. A small number of interviewees (13%) identified increased employability as an external force motivating teachers to complete Orff training and change their practices. And finally, one respondent identified teachers' search for something new (7%) and influential arts education reports (7%) as motivating factors.

Teacher Training

It has already been well-established in the literature on educational change, and argued earlier in this paper, that teachers tend to take on the burden of shaping and sustaining new movements in education. The notion that teacher training has been key to the success of the Orff-Schulwerk reform movement has been acknowledged by 80% of interviewees and other authorities in the field (Berarducci, 1995; Bissell, 1992c; Hall, 1976a; Hall, 1991; Ross, 1991b; Zipper, 1983). In January of 1962, Keith Bissell (1992c) recognized the lack of trained teachers as "the most serious obstacle to more rapid expansion of the system in Canada" (p. 27). According to 40% of key informants, leaders in the movement tackled the problem by developing and establishing a very unique, comprehensive teacher training program.

In "Orff Schulwerk in Toronto," Doreen Hall provides an interesting memoir of the evolution of the three-level summer course teacher training model (Hall, 1968). The first summer courses initially established in Toronto in 1957 and continuing for five consecutive years were offered in a one-week format and used a single instructor. In 1962, the summer

course was coordinated with the first international Orff-Schulwerk conference, extended to two-weeks in duration, and employed a teaching team composed of expert European and Canadian faculty. This first two-week session was met with such zeal from participants that decisions were made to retain the longer format as well as the practice of inviting guest instructors. After a few years of experimentation, Hall developed a new model of teacher training consisting of three levels of summer study which would award Teacher's Certificates to participants successfully completing Level III. Levels I and II were offered for the first time in 1966 with sessions further extended from two to three weeks. In his President's letter to members, Keith Bissell (1977) reiterates the sentiments of several interviewees in his reviews of the beginnings and early history of teacher training in Canada:

> Now in its seventeenth year, the Toronto Summer Course has been the main source of instruction and inspiration as "Music for Children" has continued to gain acceptance in Canada and the U.S.A. Recognized for its consistently high musical standards, the course, under Doreen Hall's direction, has been the model for many others now being offered in both countries. (p. 2)

The Orff-Schulwerk model of teacher training is most closely aligned with knowledge-based orientations to professional development which hold that - knowledge provides a resource of major significance for improving teaching and learning (Fullan, 1987; Morin, 1990). The use of a concisely articulated curriculum as a way of guiding the

teacher education experience was also found to be a feature of several other successful professional development projects in arts education (Morin, 1990).

The earliest conceptions of the structure and content of the three levels courses are given in Hall (1968) and Ross (1991b) and later ones in Wuytack (1993). As the demand for teacher training increased and summer programs proliferated there was a need to establish guidelines to guarantee consistency, control, and high standards across the country (Otto-Spence, 1988). The Guidelines Committee, chaired by Joan Sumberland (1989), published a document outlining the basic teacher training curriculum which serves as a content framework for administrators and instructors of the levels courses. The sequence moves from pentatonic (Level I), to diatonic (Level II), to modes (Level III) and suggests a minimum of 60 hours of instruction over 10 days with Basic Orff (3 hours), Movement (1 hour), Recorder (1 hour), and Choral/Improvisation/Special Topics (1 hour) classes being a part of the daily schedule. The original principle of searching out the best faculty is still upheld. A second guiding principle limits a participant's enrollment in just one course per year. This encourages the student to transfer what has been learned into the classroom context and practise new teaching skills. Continued work around the development, delivery, implementation, and evaluation of the levels courses has been researched and facilitated by Lois Birkenshaw-Fleming (1992) and summarized by Sister Marcelle Corneille (1993).

The extraordinary success of the Orff-Schulwerk movement in Canada leads one to believe that the teacher training model employed has been a potent and powerful one in

helping teachers embrace change. Key informants offered convincing insights into the unique features of the model. Most prominent in their comments were the wedded employment of European and North American master-teachers in the courses (47%) as well as the active, participatory approach employed (40%). An almost equally high proportion of interviewees (33%) suggested that there is always a strong sense of community created among the music teacher - learners in the levels courses. Smaller percentages of informants identified a host of other critical features: (a) the comprehensiveness of the curriculum (27%); (b) the immersion approach to programming (27%); (c) the use of collaborative teaching and learning strategies (20%); (d) the emphasis on modelling (20%); (e) the use of peer teaching (7%); (f) the opportunity to observe demonstrations with children (7%); and (g) the pattern of summer study followed by a sustained period of classroom implementation (7%). Sample comments serve to reveal the "secrets" of this teacher training model:

> Orff teachers of children or adults are enthusiastic and enthusiasm is a powerful ingredient in any teaching-learning situation. They have a sense of mission and joy that captivates learners of all ages. Orff teachers are really good models and I know that the research says that modelling is the most powerful kind of teaching. Also, students going away to a summer course develop a real sense of community and lifelong friends through those experiences. Through a two-week meeting in Orff-Schulwerk, a community of music-makers evolves and a genuine sense of belonging to it. Students

> spend all day together. It is a kind of "glueing" experience. (R. de Frece, personal communication, May 29, 1996)
>
> The Orff-Schulwerk model does not employ superficial study like "little workshops." Our model is a comprehensive study of the five original volumes. The courses are not "easy credit," but rather, demanding and immersive. Students, however, are highly motivated to work in collaboration with their teacher and students in a participatory way. "Working in concert" is a good way to describe it. (C. Ritchey-Kunzman, personal communication, June 7, 1996)

The Development of a National Organization

In "Music for Children, Past, Present, Future," Doreen Hall (1976a) links teacher training to another factor positively affecting the Orff-Schulwerk reform movement:

> There is no doubt about it, the movement flourishes in many countries, in many languages, but with astonishing vigor in North America, where we have now trained a whole generation of teachers. This has made possible the most significant development of recent years in the United States - the formation of the American Orff-Schulwerk Association and in Canada the formation of the association, "Music for Children" Carl Orff - "Musique Pour Enfants."
>
> The era of the pioneer has long since past. (p. 8)

The literature (Mix, 1977) and interview data served to confirm the development of a national organization as a critical factor that served to facilitate the widespread

acceptance, adoption, and implementation of Orff-Schulwerk in Canadian schools and communities. Doreen Hall initiated the idea of "founding a family" in the fall of 1973 by contacting eight music educator-colleagues from across the country and requesting their help in soliciting others who might be interested in charter memberships for a Canadian Orff Society. Although a small number of key informants (27%) suggested that the movement has evolved naturally without much planning, the proposed goals for the organization are indicative of Hall's more strategic plans for transforming music education in Canada. According to Ross (1991b), the goals of the organization were to: a) promote regional interest in Orff-Schulwerk; b) form regional chapters; c) disseminate a bi-annual publication; d) conduct annual meetings; and e) provide professional development experiences for teachers. Thirty-seven of the 86 people who responded to Hall's invitation attended the April 20, 1974 inaugural meeting in Toronto during which an interim executive was elected (Downe, 1980; Morrow, 1986).

In the fall of 1974, Doreen Hall, along with local school music administrators Keith Bissell and Joan Sumberland, planned the First National Orff conference held in Toronto from January 23-26, 1975. In his greeting letter to the 136 delegates, Orff (1975) stated that "work in Canada became the instrument for the spreading of Schulwerk on the North American continent and in many English speaking lands" (p. 3). Orff's sentiments were echoed by 73% of the key informants who also cited the national conference as an important variable in the transmission of Orff-Schulwerk in Canada. It was suggested that these national events serve to bring all members together and provide an effective forum for

sharing new ideas and perspectives. In linking national conferences to teachers' professional growth, Ursula Rempel asserts they are "truly an inspirational force that sustains teachers by giving them fresh ideas and approaches" (personal communication, June 3, 1996).

Bissell's (1975) review of the first conference uncovers some critical elements which proved successful from the outset and have been retained in all subsequent national conferences held in Canada. These elements include: a) keynote speakers and workshop leaders of international standing; b) children's demonstrations; c) extensive displays by the music industry; d) live artistic performances; and e) opportunities for socialization and community-building. He stated the conference was "rich in new ideas, new materials," leaving delegates "with a feeling of exhilaration and with a renewed conviction" (p. 9).

The first general meeting of the Orff-Schulwerk Society of Canada was held in the context of this first conference on Jan. 26, 1975. Membership voted to change the name to "Music for Children - Carl Orff Canada - Musique pour enfants," and elected the first Executive and Advisory Board. A small group of key informants (27%) noted the careful selection of the original Executive and Advisory boards as clever tactic for ensuring good transformational leadership for the movement. Morna-June Morrow, member of that original Executive, recalls that Founder and President, Doreen Hall, would often pride herself in the "hand-picking" of these pioneer leaders:

> In the initial stages, she very much tried to get representation from across the country and invited well-respected leaders in music education who were

> credible and highly visible. This gave the movement accountability and helped to get it started. (personal communication, June 3, 1996)

Obstacles and Challenges

Vast distances and high travel costs were noted by a small number of interviewees (13%) and have often been cited in the literature as obstacles for the spread of Orff-Schulwerk across Canada (Bissell, 1977, Morrow, 1986; Ross, 1991b). An effective strategy used to overcome these difficulties was the establishment of a regional chapter network, which Hall encouraged and accomplished with the help of that first cohort of leaders.

> We have continued to grow and flourish, always following the same pattern. First, the approach, by, or to, a highly motivated key person with whom I have worked over the years. Then the suggestion to form a regional chapter. Immediately upon organization of this new cell, plans have gone into effect for a national conference in the province, followed by summer school sessions at a local university or school board. Gradually and carefully we have established a network across Canada, a strong foundation on which to continue building. (Hall cited in Ross, 1991b, p.17)

Resistance to change is natural, normal, and to be expected in any educational reform effort. The obstacles which change agents in the Canadian Orff-Schulwerk movement encountered were distilled from the literature and interview data. In addition to the problem of distance, interviewees made note of: a) logistical barriers such as the

expense for instruments or lack of space (47%); b) lack of official support (47%); c) lack of understanding about Orff-Schulwerk (47%); d) teachers' desire for structure (20%); e) lack of advocacy (13%); f) teacher training requirements (13%); g) criticisms about lack of attention to singing and reading skills (13%); h) alternate approaches to music education (7%); i) employment of itinerant music teachers (7%); j) splinter groups within music education (7%); k) traditional music festivals (7%).

The range of obstacles was further expanded by the following: a) cultural diversity (Downe, 1980); b) bilingualism (Hall, 1991); c) provincial vs national jurisdiction over education (Hall, 1991); d) lack of uniform legislation regarding music education (Hall, 1991; Robinson-Ramsay, 1992); e) lack of clearly defined qualifications for music specialists (Hall, 1991); f) variable roles of music and classroom teachers (Hall, 1991); g) lack of commitment to a holistic approach in the professional development of teachers (Haselbach, 1992); and h) inhibitions and insecurities of teachers (Haselbach, 1992).

The Work of the Regional Chapters

Key informants attested to the enormous impact that the work of the regional chapters has had on facilitating the spread of Orff-Schulwerk in Canada in spite of numerous barriers. At the present time there are 12 regional chapters which represent natural outgrowths of the national organization and provide leadership on the local level (Rae, 1995). The service activities that these local assemblies have offered include: a) hosting national conferences, local workshops, reading and sharing sessions; b) planning collaboratively with universities or school boards for summer teacher training courses; c)

hosting children's demonstration and workshops; d) publishing newsletters; e) representing Orff-Schulwerk teachers on related committees such as curriculum development, music festivals, or advocacy; and f) liaising with other chapters and the national executive. Interested readers should turn to stories of growth in British Columbia, Manitoba, Ontario, and Quebec. All four are excellent cases in point and offer the most historical documentation for researchers (Berarducci, 1995; Bissell, 1989; Hall, 1992a; Hall, 1992b; Hall, 1992c; McMillan, 1991; Morrow, 1995; Ross, 1990; Ross, 1991a; Ross, 1991b)

Communication

The value of inaugurating a professional exchange forum cannot be overlooked by those advocating change in arts education (Cotton, 1982). Hall (1976b) targeted communication as vitally important in the beginning stages of the formation of the national structure and established the practice of editing and publishing a bi-annual newsletter. This newsletter, now an internationally respected tri-annual journal which was re-named *Ostinato* in 1982, has been the major communication link across the country. Traditionally, the publication has included: a) letters from the Editor and National President; b) articles based on Orff's holistic approach as well as current issues and trends in music education; c) original compositions; d) reviews of resources, conferences, and workshops; e) news from the regional chapters; and f) information about teacher training courses, conferences, and workshops (Morin, 1996; Ross, 1991b). As mentioned earlier, some further branching of this practice exists in Canada with the publication of newsletters by individual regional chapters (Morrow, 1986).

The Role of the Music Industry

Any movement designed to create the conditions for positive change cannot ignore the fact that teachers have an overwhelming need for instructional materials. Forty percent of key informants identified the support of the music industry as critical in fulfilling that need. An interview with Tom Bileski, revealed that Waterloo Music was the only link to accessing the Studio 49 instrumentarium for teachers after the first levels courses in Toronto (personal communication, June 5, 1996). He went on to explain that the music industry has become heavily involved in and positively contributed to the movement by: a) providing instruments for courses and workshops; b) publishing Orff curriculum and instructional materials; c) sponsoring clinicians and displaying their publications at conferences and workshops; d) serving as a retail outlet for Orff music resources and instruments; e) advertising Orff materials via elementary music catalogues; and f) displaying Orff publications and materials at national conferences, and training courses. To illustrate further, Carolyne Ritchey-Kunzman stated that:

> Croft was very supportive in bringing in books for teacher training in Winnipeg. Goodness, I ordered in masses of books for teachers to review and that takes lots of support. This has been critical in terms of getting resources out to teachers. (personal communication, June 7, 1996)

Stewardship and Solidarity

The concept of stewardship is perhaps a theme which appears to have permeated the Orff-Schulwerk movement in Canada. Spearheaded from the outset "through the

dedication, the inspired teaching, the patience, persistence, and, if you will, the sheer obstinacy of Doreen" (Bissell, cited in Ross, 1991b), reform has been advanced largely through the caring, passion, and commitment of select individuals who have worked faithfully to overcome obstacles and spread the Orff approach. Leanne Roy's comments serve to exemplify the sentiments of the majority of interviewees (60%):

> It has really been people; personalities that engaged in Orff-Schulwerk and wanted to share it with others. Particular people in the movement have had a strong sense of mission, a willingness to provide service, to commit at different levels. They have persuaded and stimulated others, created the chapter structure, started private teaching businesses, established programs at the universities, put on workshops, and influenced lots of people. (personal communication, May 30, 1996)

When underscoring the role of commradery in successful reform, Judy Sills raises a critical issue which was often implied, but not outwardly expressed in the data base. She emphasized that: "Orff-Schulwerk people are united around the globe and this affinity and support for each other is vital to its strength as a reform movement" (personal communication, June 4, 1996). There is no question that paralleling the growth of Orff-Schulwerk in Canada there has been the evolution of a very strong community of Orff-Schulwerk teachers. Anyone who belongs to this community and has "lived" the Orff-Schulwerk experience tacitly understands that this unity is of a special order.

It can be safely speculated that stewardship coupled with solidarity are key ingredients for successful music education reform. It is interesting to note that Brigette Warner (1991) concludes her book *Orff-Schulwerk: Applications for the Classroom*, with these words: "And only the committed can bring about change because, ultimately, only the committed have the competence against which the forces of the status quo cannot stand" (p. 266).

The Transient Nature of Orff-Schulwerk

Short-term achievements are quite common within planned change efforts in music and arts education. An important realization distilled from the data considered in this study was that the Orff-Schulwerk movement has had far more success at sustaining its reform ideals than others. Almost all key informants interviewed (80%) reported that the secret to the enduring power of Orff lies in its transient and adaptable nature. This flexibility of the approach applies to: a) students of different ages, interests, and ability levels; b) teachers with varying instructional styles; c) music of all styles and cultures; and d) music curricula legislated by school districts in different socio-cultural contexts. Perhaps Ursula Rempel describes it best:

> Orff has been so successful for so long in Canada because of its ability to transcend time. Like any great artistic work, it is always valued and relevant. Orff is constantly being revised, new song texts are introduced when the old ones are no longer appropriate. Because of it's non-prescriptive nature it has more sustaining time. The more prescriptive, the less sustaining time. (personal communication, June 3, 1996)

Conclusion

The researcher concludes that leaders of the Orff-Schulwerk movement in Canada have successfully been able to transform their visions into reality. The implication is that transformational leadership is an important element in music education reform. Orff-Schulwerk leadership practice is one with a missionary dimension centred around purpose,

values, and beliefs. Evidence suggested that this kind of practice can transform a community of music educators and inspire the commitment, devotion, and service that can make change happen. It can also be concluded that visions by leaders are insufficient, in and of themselves, to bring about reform. Inquiry into the success of the movement revealed a host of internal and external factors which motivated teachers to pursue an Orff paradigm shift. Among the many factors identified as positively affecting reform, the unique three-level teacher training model supported by continual offerings of pragmatically-oriented workshops and conferences emerged as key variables.

Carl Orff (1992) often used the analogy of the wild flower to explain the evolution of the *Schulwerk*. Although the success of the movement may be due, in part, to natural growth, deliberate efforts were made to provide the conditions for optimal reform. The practices and strategies employed by the pioneer leaders of the movement were clearly discerned. The establishment of a national network surfaced as central in combating obstacles encountered and empowering others across the country with the responsibility for advocacy and action.

Several critical factors were uncovered which had a positive synergistic effect on the development of the movement. Some of these include: a) a favorable climate for change; b) an adaptable and appealing pedagogical theory; c) strong links between theory and practice; d) administrative and financial support; e) stewardship and solidarity; f) advocacy; g) media coverage; h) support of the music industry; and i) forums for communication.

Suggestions for further research can be made. Doreen Hall emerges as both a very important woman and leader in the history of music education in Canada and, therefore, a comprehensive biographical study of her life and professional work should be undertaken. In addition, more case studies are needed to investigate the successes and failures of other reform efforts in music education.

Dedication

When a researcher engages in a study such as this, much is learned about the spirit, capacity, and longstanding contributions of individuals. This work is dedicated to all those Canadian pioneers who have served the Orff-Schulwerk movement with integrity, intelligence, and artistry.

Endnotes

1. This research was supported by Carl Orff Canada, Music for Children (1994 Research Grant Recipient).

2. The author gratefully acknowledges the participation of the following key informants who so willingly shared their expertise and insights: Joe Berarducci, Tom Bileski, Lois Birkenshaw-Fleming, Sister Marcelle Corneille, Robert de Frece, Edna Knock, Birthe Kulich, Morna-June Morrow, Donna Otto, Ursula Rempel, Carolyn Ritchey-Kunzman, Mary Robinson-Ramsay, Leanne Roy, Judy Sills, and Joan Sumberland.

References

Berarducci, J. et. al. (1995). The B.C. Orff Chapter - Remembering the beginning. British Columbia Orff Chapter Newsletter, Summer issue, 13-27.

Best, J.W., & Kahn, J.V. (1993). Research in education (7th ed.). Boston, MA: Allyn and Bacon.

Birch, D.R., & Elliot, M. (1993). Towards a new conception of teacher education. In L.L. Stewin & S.J.H. McCann (Eds.). Contemporary educational issues. The Canadian Mosaic. Toronto, ON: Copp Clark Pitman Ltd.

Birkenshaw-Fleming, L. (1992). A report based on replies received in response to a questionnaire sent to administrators, and teachers of the Orff levels courses across Canada and also on discussions which took place at a meeting held at the Vancouver conference. Unpublished discussion paper.

Bissell, K. (1975). The first national conference January 25-26, 1975. Music for Children: Carl Orff Canada, May issue, 8-9.

Bissell, K. (1977). Letter from the president - Keith Bissell. Music for children, Bulletin No. 7, 1-2.

Bissell, K. (1989). A tribute to Joan Sumberland. Ostinato, Bulletin No. 43, 22.

Bissell, K. (1992a). A visit to Carl Orff. In D. Hall (Ed.), Orff-Schulwerk in Canada (pp. 20-23). Toronto, ON: Schott.

Bissell, K. (1992b). Music education and Carl Orff. In D. Hall (Ed.), Orff-Schulwerk in Canada (pp. 17-19). Toronto ON: Schott.

Bissell, K. (1992c). What is Orff? In D. Hall (Ed.), Orff-Schulwerk in Canada (pp. 24-28). Toronto ON: Schott.

Boardman-Meske, E. (1987). Teacher education reform and the college music educator. Music Educators Journal, 73(6), 22-26.

Bogdan, R.C. & Biklen, S.K. (1992). Qualitative research for education: An introduction to theory and methods. Boston, MA: Allyn and Bacon.

Bolster, A.S. (1983). Toward a more effective model of research on teaching. Harvard Educational Review, 53, 294-308.

Bradley, H. (1987). Policy issues concerning staff development. In M.F. Wideen & I. Andrews (Eds.), Staff development for school improvement: A focus on the teacher (pp. 185-195). Philadelphia, PA: Falmer Press.

Bresler, L. (1995). Ethnography, phenomenology and action research in music education. The Quarterly Journal of Music Teaching and Learning, 6(3), 4-16.

Bresler, L., & Stake, R.E. (1992). Qualitative research methodology in music education. In R. Colwell (Ed.), Handbook of research on music and learning (pp. 75-90). New York, NY: Schirmer.

Carder, P. (Ed.). (1990). The eclectic curriculum in American music education: Contribution to Dalcroze, Kodály, and Orff. Reston, VA: Music Educators National Conference.

Carlson, R.O. (1965). Adoption of educational innovations. Eugene, OR: University of Oregon.

Choksy, L. Abramson, R.M., Gillespie, A., & Woods, D. (1986). Teaching music in the twentieth century. Englewood Cliffs, NY: Prentice-Hall.

Cohen, L. & Manion, L. (1994). Research methods in education (4th ed.). New York, NY: Routledge.

Corneille, Sr. M. (1993). Levels course instructors. Ostinato, 19(2), 13.

Cotton, A. (1982). New eyes and ears: The Lincoln Center Institute's program for training teachers in aesthetic education. Unpublished doctoral analytical paper, Harvard University. (University Microfilm International Order NO. 8223200)

Courtney, R., Booth, D., Emerson, J., & Kuzmich, N. (1985). Teacher education in the arts. Sharon, ON: Bison Books.

Dilger, S.C. (1985). Educating teachers through professional development to use aesthetic qualities in schools. Unpublished doctoral dissertation, Florida State University. (University Microfilms International Order No. 8513370)

Dilger, S.C. (1985). Educating teachers through professional development to use aesthetic qualities in schools. Unpublished doctoral dissertation, Florida State University. (University Microfilms International Order No. 8513370)

Doak, E.D. (1970). Organizational climate: Prelude to change. Educational Leadership, 27(4), 367-371.

Dorfmuller, J. (1992). Gunild Keetman: A bibliography. Ostinato, 18(2), 4-5, 27.

Downe, C. (1980). Orff in Canada. Ostinato, Bulletin No. 16, 5-8.

Erickson, F. (1986). Qualitative methods in research on teaching. In M. Wittrock (Ed.), Handbook of research on teaching (3rd ed.) (pp. 119-161). New York, NY: Macmillan.

Frazee, J. (1987). Discovering Orff: A curriculum for music teachers. New York, NY: Schott.

Fullan, M.G. (1987). Implementing the implementation plan. In M.F. Wideen & I. Andrews (Eds.), Staff development for school improvement: A focus on the teacher (pp. 213-222). Philadelphia, PA: Falmer Press.

Glaser, B., & Strauss, A.L. (1967). The discovery of grounded theory: Strategies for qualitative research. Hawthorne, NY: Aldine de Gryter.

Glidden, R. (1989). The K-12 arts agenda: Next challenges for higher education. Design for Arts in Education, 9(1), 11-14.

Goetz, J.P., & Le Compte, M.D. (1981). Ethnographic research and the problem of data reduction. Anthropology and Education Quarterly, 11(1), 51-70.

Goodlad, J.I. (1966). The changing school curriculum. New York, NY: Fund for the Advancement of Education.

Guskey, T.R. (1986). Staff development and the process of teacher change. Educational Leadership, 15(5), 5-12.

Hall, D. (1968). Orff Schulwerk in Toronto. Carl Orff Music for Children Newsletter, March issue, 5-6.

Hall, D. (1976a). "Music for children," past, present, future. Music for Children: Carl Orff Canada. Bulletin, No. 4, 5-8.

Hall, D. (1976b). "Music for children" - Our ultimate goal. Music for Children: Carl Orff Canada, Conference issue, 10-11.

Hall, D. (1986). Gunild Keetman and her scholarship. Ostinato, Bulletin No. 32, 43-46.

Hall, D. (1991). Music for children: The Canadian perspective. Ostinato, 17(3), 5-6.

Hall, D. (1992a). In memoriam: Keith Bissell (1912-1992). Ostinato, 19(1), 4.

Hall, D. (Ed.). (1992b). Orff-Schulwerk in Canada: A collection of articles and lectures from the early years (1954-1962). Toronto, ON: Schott.

Hall, D. (1992c). Sister Marcelle Corneille, C.N.D. Nominated as honorary patron. Ostinato, 19(1), 10-11.

Hall, D., & Walter, A. (1956, 1960, 1961). Orff-Schulwerk: Music for children. 5 vols. Mainz: Schott.

Haselbach, B. (1992). Orff Schulwerk - Past, present and future. Ostinato, 19(1), 5-10.

Horbas, C. (1996). Music teachers and administrators: A relationship worth nurturing. Kodaly in Manitoba. Newsletter, 8(1), 16-18.

Lancy, D.F. (1993). Qualitative research in education: An introduction to the major traditions. New York, NY: Longman.

Landenbach, M., Vaughn, C., & Aagaard, L. (1994). An introduction to educational research. Boston, MA: Allyn and Bacon.

Manitoba Education and Training (1995). Renewing education: New directions. The action plan. Winnipeg, MB: Minister of Education and Training.

Mann, D. (1978). Making change happen. New York: NY: Teachers College Press.

Mark, M.L. (1986). Contemporary music education (2nd ed.). New York, NY: Schirmer.

Marshall, C., & Rossman, G. (1989). Designing qualitative research. Newbury Park, CA: Sage.

Mc Laren, P. (1994). Life in schools (2nd ed.). Toronto, ON: Irwin.

McMillan, C. (1977). Third national conference membership report. Music for Children: Carl Orff Canada. Bulletin No. 6, 7-8.

McMillan, C. (1991). The Joan Sumberland scholarship. Ostinato, 17(2), 29.

Mix, T. (1977). In the beginning... the shepherd's pipe. Music for children: Carl Orff Canada. Bulletin No. 6, 5-7.

Moore-Johnson, S. (1996). Leading to change: The challenge of the new superintendency. San Francisco, CA: Jossey-Bass.

Morin, F. (1990). A professional development model for planned change in arts education. Unpublished doctoral dissertation, University of North Dakota, Grand Forks. (Available from University Microfilms International)

Morin, F. (Ed.) (1996). Guidelines for contributors. Ostinato, 22(3), 29.

Morrish, I. (1976). Aspects of educational change. New York, NY: John Wiley & Sons.

Morrow, M.J. (1986). Thirty years of the Schulwerk in Canada. Ostinato, Bulletin No. 32, 3-6.

Morrow, M.J. (1995). Manitoba Orff chapter celebrates 20 years. Handout distributed at the 1995 AGM of the Manitoba Orff Chapter, Winnipeg, MB. September 10.

Neufeld, H. (1990). Editor's note. Ostinato, 17(1), 2.

Nugent, E. (1991). A tribute to Sr. Marcelle Corneille. Ostinato, 18(1), 20-21.

O'Neil, W.F. (1981). Educational ideologies: Contemporary expressions of educational philosophy. Santa Monica, CA: Goodyear.

Orff, C. (1975). Letter to participants of the First National Conference of the Orff-Schulwerk Society of Canada. Music for Children: Carl Orff Canada, May issue, 3.

Orff, C. (1978). The Schulwerk. New York, NY: Schott.

Orff, C. (1992). The Schulwerk - its origin and aims. In D. Hall (Ed.), Orff-Schulwerk in Canada (pp. 29-37). Toronto, ON: Schott.

Orff, C., & Keetman, G. (1950-54). Orff-Schulwerk: Musik für kinder, 5 vols. Mainz: Schott.

Otto-Spence, D. (1988). President's message. Ostinato, Bulletin 40, 3.

Otto-Spence, D. (1989). President's message. Ostinato, Bulletin 41, 3-4.

Province of British Columbia Minister of Education (1994). The kindergarten to grade 12 education plan.

Rae, W. (April 10, 1995). Membership secretary report Sept. 1/94 to Mar. 31/95.

Regner, H. (1975). Orff's educational ideas - utopia and reality. Music for Children: Carl Orff Canada. Newsletter, May issue, 4-8 October issue, 3-7.

Reimer, B. (1994). Thinking globally about a research agenda for general music. General Music Today, 7(2), 3-12.

Robinson-Ramsay, M. (1990). Doreen Hall receives world-class award in Salzburg, Austria. Ostinato, 17(1), 4-6.

Robinson-Ramsay, M. (1992). President's message. Ostinato, 18(2), 3.

Ross, S. (1990). Doreen Hall: Her contribution to the growth of Carl Orff's Music for Children in North America. Ostinato, 17(1), 16-18.

Ross, S. (1991a). Doreen Hall: Her contribution to the growth of Carl Orff's Music for Children in North America - Part II. Ostinato, 17(2), 18-20.

Ross, S. (1991b). Doreen Hall: Her contribution to the growth of Carl Orff's Music for Children in North America - Conclusion. Ostinato, 17(3), 16-19.

Shroyer, M.G. (1990). Effective staff development for effective organizational development. Journal of Staff Development, 11(1), 2-6.

Sills, J. (1992). President's message. Ostinato, 19(1), 3.

Sumberland, J. (Chair). (1989). Guidelines for Orff-Schulwerk training courses. Levels I, II, III. Carl Orff Canada.

Walter, A. (1968). Mediation on method. Carl Orff Music for Children Newsletter, March issue, 2-3.

Walter, A. (1975). Carl Orff's Music for Children: Carl Orff Canada. Newsletter, March issue, 2-5.

Walter, A. (1983). The Orff Schulwerk in American education. In I. McNeill Carley (Ed.). Orff Re-Echoes. Book I (pp. 14-24). American Orff-Schulwerk Association.

Walter, A. (1992). Elementary music education: The European approach. In D. Hall (Ed.), Orff-Schulwerk in Canada (pp. 4-11). Toronto, ON: Schott.

Warner, B. (1991). Orff-Schulwerk: Applications for the classroom. Englewood Cliffs, NJ: Prentice-Hall.

Waterloo Music (1996-1997). Elementary school music resources. Waterloo, ON: Waterloo Music.

Wideen, M. (1994). The struggle for change: The story of one school. Philadelphia, PA: Falmer Press.

Wing, E.B. (1992). Curriculum and its study. In. R. Colwell (Ed.). Handbook of research on music teaching and learning (pp. 196-217). New York, NY: Schirmer.

Wiwchar, R. (1993). Orff's "Schulwerk" in the classroom. Manitoba Music Educator, 33(3), 14-17.

Wuytack, J. (1983). Apologia for Orff-Schulwerk. In I. McNeill Carley (Ed.), Orff Re-Echoes. Book I (pp. 58-62). American Orff-Schulwerk Association.

Wuytack, J. (1993). Updating Carl Orff's educational ideas? Ostinato, 19(2), 4-8.

Yin, R.K. (1984). Case study research: Design and methods. New Bury Park, CA: Sage.

Zaltman, G., & Duncan, R. (1977). Strategies for planned change. New York, NY: John Wiley & Sons.

Zipper, H. (1983). The proliferation of Orff Schulwerk. In I. McNeill Carley (Ed.). Orff Re-Echoes. Book I (pp 25-30), American Orff-Schulwerk Association.

Table 1
Summarized Evidence of Successful Reform

Key Indicators
• Membership in Carl Orff Canada's national organization has increased from 82 members and one provincial chapter (1974) to 983 members and 12 provincial chapters (1995).
• Delegates at national conferences have increased from 136 (1975) to 505 (1994).
• Summer Certification Programs for teachers from Introductory to Master Levels have been established and/or offered at 12 universities across Canada and have produced a cadre of expert alumni.
• Credit courses in Orff-Schulwerk now appearing in many university calendars is indicative of systematic change in higher education.
• There has been significant reform in the hiring policies and practices of some school districts who now require Orff training for employment in elementary music.
• Orff specialists are now employed in various facets of the community and Orff programs flourish in many sectors such as: public and private schools, universities, pre-schools and day cares, private studios, churches, and community service establishments.
• Exposure to Schulwerk has grown increasingly in number and kind reaching musical learners of all ages including: pre-schoolers, school-aged children, special needs populations, adults, and senior citizens.
• In addition to the traditional vocal/choral and instrumental classes, music festival organizers have opened Orff classes which are generating increased entries.
• The seven-page newsletter first published in 1975 evolved into the internationally respected, *Ostinato*, Carl Orff Canada's tri-annual publication.
• Field-driven demands for information, compositions, and arrangements have resulted in the publication of many books, contributions to books, articles, and curriculum and instructional materials, as well as the increased participation of the music industry in Carl Orff Canada.
• Field-driven demands for information and training has resulted in the collective efforts of the provincial chapters offering hundreds of workshops, reading sessions, sharing sessions, children's days, children's demonstrations, short courses, scholarship programs, and the publishing of scores of newsletters.
• The original five-volume publication of the *Schulwerk* now appears in 16 languages.
• Reforms from traditional to Orff-Schulwerk approaches to teaching music are reflected in some elementary music curricula legislated by government ministries of education.
• There has been increased financial commitment and support for the activities of Carl Orff Canada and its membership by government, school boards, and the music industry.

References: T. Bileski (personal communication, June 5, 1996); L. Birkenshaw-Fleming (personal community, June 2, 1996); Dorfmuller (1992); Downe (1980); Hall (1976, 1986, 1992b); Haselbach, 1992; A. Kenny-Gardhouse (personal communication, June 22, 1995); McMillan (1977); M.J. Morrow (1986, 1995, personal communication, June 3, 1996); Neufeld (1990); Nugent (1991); D. Otto-Spence (1989, personal communication, June 5, 1996); Orff (1992); Rae (1995); U. Rempel (personal communication, June 3, 1996);

Robinson-Ramsay (1990, 1992); Ross (1991); L. Roy (personal communication, May 30, 1996); Sills (1992). Waterloo Music (1996-1997).

Table 2
Summary Table of Content Analysis of Interviewees Comments (N=15)

Thematic Categories			Frequency of Response	Percent of Total
1.	Forces Motivating Reform			
	1.1	innovative features of the pedagogical approach	13	87%
	1.2	educational ideology	8	53%
	1.3	successful results with students' musical learning	7	47%
	1.4	high level of teacher involvement in creative learning process	6	40%
	1.5	collegial persuasion	4	27%
	1.6	increased employability	2	13%
	1.7	teachers' search for something new	1	7%
	1.8	influential arts education reports	1	7%
2.	Factors Affecting Positive Reform			
	2.1	teacher training	12	80%
	2.2	transient and adaptable nature of O-S	12	80%
	2.3	pragmatically-oriented conferences, symposia, workshops	11	73%
	2.4	stewardship and commitment of pioneers/leaders	9	60%
	2.5	national organization and regional chapters	7	47%
	2.6	demonstration approach to advocacy	6	40%
	2.7	support of music industry	6	40%
	2.8	innovative features of the pedagogical approach	4	27%
	2.9	administrative support	4	27%
	2.10	favorable socio-political climate	2	13%
	2.11	practice of hiring music specialists for schools	2	13%
	2.12	support of parents	2	13%
	2.13	school division as effective unit for change	1	7%
	2.14	media coverage	1	7%

(table continues)

3.	Leaders' Strategic Plans for Reform			
	3.1	establishment of national organization and regional chapters	8	53%
	3.2	establishment of training program	6	40%
	3.3	bringing originators to Canada	4	27%
	3.4	careful selection of original Executive and Advisory Board	4	27%
	3.5	movement evolved naturally	4	27%
	3.6	securing support of key administrators	3	20%
	3.7	solicitation and advocacy	3	20%
	3.8	providing evidence of success and adaptability in public schools	2	13%
	3.9	media coverage	1	7%
	3.10	sending of Hall to Salzburg by Walter	1	7%
	3.11	English translation/adaptation of volumes	1	7%
	3.12	protecting the authenticity of O-S in Canada	1	7%
4.	Obstacles to Reform			
	4.1	logistical barriers such as cost or space	7	47%
	4.2	lack of official support	7	47%
	4.3	lack of understanding about O-S	7	47%
	4.4	teachers' desire for structure	3	20%
	4.5	vast distances and high travel costs	2	13%
	4.6	lack of advocacy	2	13%
	4.7	teacher training requirements	2	13%
	4.8	criticisms about lack of attention to singing and reading skills	2	13%
	4.9	alternate approaches to music education	1	7%
	4.10	employment of itinerent music teachers	1	7%
	4.11	splinter groups within music education	1	7%
	4.12	traditional music festivals	1	7%

(table continues)

5.	Features of Teacher Training Model			
	5.1	employment of European and North American master-teachers	7	47%
	5.2	active, participatory approach	6	40%
	5.3	emphasis on establishing a strong sense of community	5	33%
	5.4	comprehensive curriculum	4	27%
	5.5	immersion approach	4	27%
	5.6	use of collaborative teaching and learning strategies	3	20%
	5.7	emphasis on modelling the approach	3	20%
	5.8	use of peer teaching	1	7%
	5.9	opportunity to observe demonstrations with children	1	7%
	5.10	pattern of summer study followed by sustained period of classroom implementation	1	7%